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GRACE KELLY

Words and Music by MIKA, JODI MARR, JOHN MERCHANT and DAN WARNER

Moderate Shuffle \( \text{\( \frac{3}{4} \)} \)

N.C.

I wanna talk to you._

(The last time we talked, Mr. Smith, you reduced me to tears.

\[
G
\]

I promise you it won't happen again.)

Do I attract you? Do I re-

\[
D/F#\quad G5
\]

pulse you with my queasy smile? Am I too dirty? Am I too
flirty? Do I like what you like? Yeah, I could be wholesome, I could be

loath some: guess I'm a little bit shy. Why don't you like me? Why don't you

like me without making me try? I try to be like Grace Kelly.

but all her looks were too sad.
So I tried a little Freddie, mm; I've gone identity mad!
I could be brown, I could be blue, I could be violet sky. I could be hurtful, I could be purple, I could be anything you like. Try to be green, try to be
mean, gotta be everything more. Why don't you like me? Why don't you like me? Why don't you walk out the door?

(Getting angry doesn't solve anything!)

How can I help you? How can I help it? How can I help what you think? Hello, my baby, hello, my baby, putting my life on the brink.
Why don't you like me? Why don't you like me? Why don't you like your self? Should I bend over? Should I look older just to be put on your shelf?

Why don't you like me? Why don't you walk out the door?

Say what you want to satisfy yourself; hey!
But you only want_ what every body else_
says you should want, you
know.
I could be brown, I could be
blue, I could be violet sky. I could be hurtful, I could be
purple, I could be anything you like. Try to be green, try to be mean, gotta be everything more. Why don't you like me? Why don't you like me? Walk out the door! I could be brown, I could be blue, I could be violet sky. I could be hurtful, I could be
purple, I could be anything you like. Try to be green, try to be

mean, gotta be everything more. Why don’t you like me? Why don’t you

like me? Walk out the door!

Ooh.

(Humphrey! We’re leaving!)
LOLLIPOP

Words and Music by MIKA

Bright tempo

N.C.

I said, suck-in' too hard on your lollipop, yeah.

love's gonna get you down. I said,

(Suck-in' too hard on your lollipop, oh, love's gonna get you down.)

* Recorded a half step higher.

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C
(8va)

Suckin' too hard on your lollipop, oh.

G G/B C F
(8va)

love's gonna get you down. Say love, say love, oh,

G C F
(8va)

love's gonna get you down. Say love, say love, oh,

G G/B C
(8va)

love's gonna get you down. (I went walking with my momma one)

To Coda C

Momma told me what I should
day, when she warned me what people say: Live your life
know: Too much candy gonna rot your soul. If she loves

— until love is found. — 'cause love is gonna get you down.
— you, let her go. — 'cause love only gets you down.

Take a look at the girl next door; she's a play
Take a look at a boy like me; never stood

— on my own two feet. — Jesus loves her; she wants

— er and a downright boor. — Now I'm blue as I can
more.
be;

Oh, bad girls get you down.

Sing it:

D.S. al Coda

CODA

N.C.

Sing out:

I went walk-

ing with my mom-ma one day,

when she warned me what peo-

people say:

Live your life until love is found,
or
love's gonna get you down. Sing out: (Suck-in' too hard on your
lollipop, oh, love's gonna get you down.

Suck-in' too hard on your lollipop, oh, love's gonna get you down.

Say love, say love, oh, love's gonna get you down.
Say love, say love, oh, love's gonna get you down.

Momma told me what I should know: Too much candy gonna rot your soul. If she loves you, let her go,

'cause love only gets you down.
C  C/E  F  G  G/B 1 C
(La oh, la oh, la oh, lol li pop.)

C  C/E  F
lol li pop.)  (Suck in' too hard on your lol li pop, oh,

G  G/B  C  C/E
loves gonn a get you down.)  I said, suck in' too hard on your

F  G  G/B  N.C.
lol li pop, yeah, love's gonn a get you down. lol li pop.)
MY INTERPRETATION

Words and Music by MIKA, JODI MARR and RICHIE SUPA

Moderately

G5

Csus2

With pedal

Em7

Fsus2

You

talk a-bout life, you talk a-bout death and ev-ry-thing in be-tween like it's first two weeks turn in to ten; I hold my breath and won-der when it'll

G5

Dsus

Csus2

Dsus

D

noth-in'. and the words are eas-y. You hap-pen. It doesn't real-ly mat-ter. If

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talk a-bout me, and talk a-bout you and ev-ry-thing I do like it's some-
half of what you said is true and half of what I did n't do could be dif-

thin' f'rent, that needs re-pet ing.

I don't need an al-i-bi, or for you to re-al-ize
If we for-get the things we know, would we have some-where to go?

the things we left un-said are on-ly tak-ing space up in our heads.
The on-ly way is down;
Make it my fault, win the game; point the finger, place the blame.

and cuss me up and down. It doesn’t matter now. I can see that now. ’Cause I don’t care if I ever talk to you again. This is not...

about emotion; I don’t need a reason not to
G5  Csus2  Dsus  G5  G5/F#

care what you say or what happened in the end. This is my

Em7  A7  Csus2  Dsus

— interpretation, and it don’t, don’t make

G5  Csus2  Em7

— sense.

Fsus2  Em7

The sense. Instrumental solo
It's really not such a sad day if I... if I never talk to you again. This is not...
about emotion; I don't need a reason not to
care what you say or what happened in the end. This is my_
ininterpretation, and it don't, don't make_
sense.
And it don't have to make no sense to you at all, 'cause this is my interpretation, yeah.

yeah, yeah.
Everybody's gonna love today... gonna love today. Any way you want to, any way you've got to, love, love me. Love, love me. Love, love.

I've been cryin'. Carolina sits on for so long, fightin' tears just to carry on; give her a dollar, and she'll make you smile.
but now,
Hook'er,
book her, nook her;
it's gone a-way.
Walk a-way!

Hey girl, why can't you carry on?
Girl dresses like a kid for fun;

It's a curse; you're just like your mother.
You're the type like to
licks her lips like there's some-thing oth-er.
Tries to tell you life has
tease for fun;  
just begun;  

well, you ain't gonna  
but you know she's gettin'

F5

no longer, gonna make you a lover.!
some thin' other than the love from her mother.!

Ev'ryboy's gonna love today, love today, love today.

Ev'ryboy's gonna love today.

Any way you
want to, any way you've got to, love, love me. Love, love me.

Girl in the groove when the big bust on,

big bust on, big bust on; wait till your mother and your papa's gone,

papa's gone. Mama, mama,
papa, shock, shock me. Shock, shock me. Shock, shock. Said,

everybody's gonna love today, gonna love today, gonna love today. Said,

everybody's gonna love today, gonna love today. Any way you want

to, any way you've got to, love, love
to. doo. love, love me. Love, love.
Da dee da dee doom, da da dee da dee doom. Da da dee da dee.
RELAX
(Take It Easy)

Words and Music by MIKA

Moderately

\[ F_{\text{m}} \quad Bm7 \quad F_{\text{m/B}} \quad E \]

With pedal

\[ C_{\text{m}} \quad C_{\text{m7}} \quad F_{\text{m}} \quad Bm7 \quad F_{\text{m/B}} \]

(Ooh ah.)

\[ E \quad C_{\text{m}} \quad C_{\text{m7}} \quad F_{\text{m}} \]

Took a ride to the end of the line where no one ever goes. End ed up

There is an answer to the darkest times. It's clear.
on a broken train with we don’t understand it, but the

last thing on my mind is to leave you.

nothing I know. But the pain and the long-

That we’re in this together.

Now I’m lost, Don’t scream:

and I’m screaming for help, and no

there are so many roads left to
one.

Take it easy, for there is nothing that we can do.

(Re-lax.) Take it easy.

To Coda

blame it on me or blame it on you.)
(It's as if I'm scared; it's as if I'm terrified.)

play-in' with fire. Scared; it's as if I'm terrified. Are you scared?

Are we play-in' with fire? Relax.)
CODA

me or blame it on (Relax.)
Take it easy.

for there is nothin' that we can do.

Take it easy.
blame it on

me or blame it on you.)
E  C#m  F#m

Bm7  E  C#m

(Re-

N.C.

lax,  take it eas - y, for there is

noth-in’ that we can do. (Relax.) Take it eas - y:
blame it on me or blame it on you.

for there is nothin' that we can do.

Take it easy.

me or blame it (It's as if I'm scared; it's as if I'm
It's as if I'm scared; it's as if I'm playin' with fire.

Scared; it's as if I'm terrified. Are you scared?

playin' with fire? Relax.)

(Ah.

(Re-
RING RING

Words and Music by MIKA and JODI MARR

Listen, I was sitting on the fence,
and I thought that I would

kiss you.
I never thought I wouldn't miss you;

but you never let me fall, pushed my back against the wall.
Ev'ry time you
call, you get so emotional. I'm freakin' out. Ring ring.

is that you on the phone? You think you're clever, but you're

never sayin' nothin' at all. Hey hey, the way you spin me around.

you make me dizzy when you play me like a kid with a crown.

To Coda
You've got a dangerous obsession; now I'm in need of some protection.

That was never my intention. Used to love me, now you
hate me, say I drove you crazy. Well, if I did, you made me. Won't some-body

save me from you now?

It's what I wanted, un-

G

D

F#

Bm

G

D

til you blasted.
Why won't you leave me alone? Hang up the phone, just
save me. Go! Ring ring, is that you on the phone?

You think you're clever, but you're never sayin' nothin' at all.

Hey hey, the way you spin me around, you make me dizzy when you
play me like a kid with a crown.

Ring ring.

play me like a kid with a crown.

(Whoa,)

Ring ring.

whoa.

whoa.)

Ring ring.

(Whoa,)

whoa.

whoa.)

(Whoa,)

(Whoa,
ANY OTHER WORLD

Words and Music by MIKA

Quickly
N.C.

With pedal

In any other world,
I tried to live alone,
but
lonely
is
so
lonely.

and let it all unfurl
So, human as I am,

I had to give up my broken defenses
nants.

-nants.

es.

So I

Smile like you mean it.

smiled and tried to mean it.

and let yourself let go.

and let yourself let go.

'Cause it's all in the hands of a
bitter, bitter man. Say goodbye to the

world you thought you lived in. Take a bow;

play the part of a lonely, lonely heart.

Say goodbye to the world you thought you lived—
in.  to the world you thought you lived in.

world you thought you lived_ in.

Lead vocal 2: ‘Cause it’s all _ in the hands_  (Say good-bye_
Oh, BIlly Brown had lived an ordinary life; two kids, a
Brown needed a place, somewhere to go; he found an

dog and then the cautionary wife. While it was
island off the coast of Mexico. Leaving his

all going accordingly to plan, then Billy
lover and his family behind, oh, Billy
Brown fell in love with another man.
Brown needed to find some peace of mind.

He met his lover almost every single day,
journey and his travels on the way,
making everyone he met a
girlie who was brave enough to say,
when they made

Cusies for his dodgy holiday
un-to-re-

that he said and duly found.
love he shared the burden of his mind;

They didn't know
"Oh, Billy Brown,..."
that his faith was earthly bound.

you are a victim of the times.”

Brown,

oh, Billy Brown,

don’t let the stars

get you down; don’t let the waves

let you drown.

Brown,

oh, Billy
Oh, Billy Brown had lived an ordinary life; two kids, a
dog and then the cautionary wife. While it was all going accordingly to plan,
then Billy Brown fell in love with another man.
BIG GIRL
(You Are Beautiful)

Freely

(Big girl, you are beautiful.)

Dance tempo

Walks into the room:

feels like a big balloon. I said, "Hey girl, you are beautiful."

*Recorded a half step higher.

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“Di - et Coke and a piz - za, please?”

Di - et Coke, I’m on my knees - scream-in’, “Big girl, you are beau - ti - ful.”

Omit 2nd time

You take your skin - ny girl; I

feel like I’m _ gon - na die, ’cause a re - al wom - an needs a
real man. Here's why:
You take your girl and multiply her by four; now a
whole lotta woman needs a whole lot more.

Get yourself to the Butterfly Lounge; find yourself a big lady.

Big boy, come on around, and they'll be callin' you "baby".
No need to fantasize since I was in my braces; a watering hole with the girls around and curves in all the right places.

Big girl, you are beautiful.

Big girl, you are beautiful.
Big girl, you are beautiful.

Get yourself to the Butterfly Lounge;

find yourself a big lady. Big boy, come on around, and

they'll be calling you "baby". No need to fantasize
since I was in my braces; a watering hole with the girls around and

curves in all the right places. Big girl, you are beautiful.

Big girl, you are beautiful.

Big girl, you are beautiful.
Big girl, you are beautiful. (You are beautiful.)

Get yourself to the Butterfly Lounge; find yourself a big lady.
(Big girl, you are beautiful.)

Big boy, come on around, and they'll be callin' you "baby".
(Big girl, you are beautiful.)

No need to fantasize since I was in my braces; a
watering hole with the girls around and curves in all the right places.
(Big girl, you are beautiful.)

2 F7sus F7
curves in all the right places. (Big girl, you are beautiful.)

(Big girl, you are beautiful.)
STUCK IN THE MIDDLE

Words and Music by MIKA

Moderate Shuffle (\( \frac{3}{4} \) = \( \frac{9}{4} \))

Cm7          Gm9
I sit and think about the day,
I look at you, you look at me,

F          C/E
that you’re gonna die,
we bite each other;

C          F          C/E          Dm7          Gm9
Your wrinkled eyes betray the joy,
and with your bitter words, you kick

C          F          Gm7\( \text{add4} \)
with which you smile,
me in the gutter.

Care to see my reason?
But my truths are bigger than yours.
Care to put your life in mine?
'cause you'll never stand my fight.
Ours is a family that's

spec-tive of a boy
based up-on tra-di-tion.

who's learned to love you, but has al-

so learned to grow.

Could we make it bet-ter? Storm-y weath-

er is so hard to know.

Who doesn't like to be gone?
(Oh, oh, oh,
is there anybody home

who will believe me, won't deceive me, won't try to change me? Ah, ah, ah.

is there anybody home

who wants to have me just to love me? Stuck in the middle.) Yeah, yeah.
Yeah._
Yeah._

This is just who I am:_,  This ain’t a greater plan to break_

your heart_,  of _

I know that what I’ve started means that, when we have parted, I_
can live in honesty.

me? Stuck in the middle.) Lead vocal ad lib.

(Stuck in the middle.)

(Stuck in the middle.)

Optional Ending
Words and Music by MIKA,
JODI MARR and DESMOND CHILD

Slowly
F5

I shouldn't have called so late last night, un-
Ev'rythin's cool; your rent is paid, the

mp

With pedal

F5/E

in - se - cure, out of my mind. I should'n't have left that mes - sage on your phone.
house is clean, your bed is made. But it's a ghost town in your mind.

Dm7


Bbsus2

I should'n't have said the things I said,
We never had time to go to sleep; we'd

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lookin' for love we left for dead in a grave without a stone.
wake up tangled in the sheets on a bed that we called home.

As soon as you hear my voice, don't hesitate; put your
When the pain won't go away, you might as well put your

finger on the button... erase
finger on the trigger... erase

I'll bet you can't erase my touch.
You're trying to replace a feeling without a name.

With someone else's face in your head.

Erase.
my love, I'll bet you can't erase

my touch, 'cause you're tryin' to replace

a feeling without a name with somebody else's face

in your head. Erase.
C7sus    C7   Gm    Dm/F    C7sus    C7
E - rake.
You're try - in' to re - place

Bbsus2  F/A  Gm  F
a feel - ing with - out a name with some-bod - y else's face

Eb(add2)  Bbsus2  Fm  Cm/Eb
in your head. E - rase.

Dbmaj7  Cn7  Bbm  Ab(add2)  Gb(add2)
HAPPY ENDING

Words and Music by MIKA

Moderately

C

G

(This is the way you left me; I'm not pretending.)

With pedal

Am

F

C

No hope, no love, no glory, no happy ending. This is the way that we love,

G

Am

F

like it's forever, then live the rest of our life, but not together.)

*Recorded a half step higher.

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Wake up in the morn-in'; stumble on my life.
Two o'clock in the morn-in'; some-thin's on my mind.

Can't get no love with-out sacri-fice.
Can't get no rest keep walk-in' a-round.

If an- y-thing should hap- pen, I guess I wish you well.
If I pre-tend that noth-in' ever went wrong,

Mm, a lit-tle bit of heav-en, but a lit-tle bit of hell.
I could get to my sleep, I could think that we just car- ried on.
This is the hardest story that I've ever told.

No hope or love or glory; happy ending's gone forever more.

I feel as if I'm wasted.

and I've
I've wasted ev'ry day. Oh, I'm not pretending, I'm wasted.

I'm not pretending, I'm wasted.

No hope, no love, no glory, no happy ending.

This is the way that we love, like it's forever, wasted ev'ry day.
Am7

day.
then live the rest of our life, but not togeth-
er.)

F(add2)

G5

but not togeth-
er.)

G(add2)

G5

C

G

Lit-
tle bit o’ love.

Am

F

C

Lit-
tle bit o’ love... (Lit-
tle bit o’ love, lit-
tle bit o’

G

love, lit-
tle bit o’ love, lit-
tle bit o’ love, lit-
tle bit o’ love, lit-
tle bit o’
Am  Am/C  F  Gsus
love,  lit - tle bit o' love,  lit - tle bit o' love,  lit - tle bit o' love,  lit - tle bit o'

C  Dm7(add4)  G  G/G#
I've  wast ed ev'ry love,  lit - tle bit o' love,  lit - tle bit o' love,  lit - tle bit o' love,  lit - tle bit o'

day.  Am  Am/C  F  Gsus
love,  lit - tle bit o' love,  lit - tle bit o' love,  lit - tle bit o' love,  lit - tle bit o'

C  Dm7(add4)  G  G/G#
love.) (This is the way you left me;  I'm not pre - tend - ing.
No hope, no love, no glory, no happy ending.
This is the way that we love,

like it's forever;
then live the rest of our life, but not together.

(This is the way you left me; but not together.)
(This is the way you left me;

I'm not pretending.
No hope, no love, no glory, no happy ending.
OVER MY SHOULDER

Words and Music by MIKA

Slow Waltz

Dm

Gm6/9/Bb

With pedal

Dm

Gm

Bb

O - ver my shoul - der,
Fog out my day - light,
ning a - way;
ture my night;
fall ing,
fall ing lose ing

Dsus4(add2)

Dm

C/E

F

feels feels like I'm
like I'm
of

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F  C/E  Dm

day. sight. Cold
Cold.

Gm

and dry. drunk.

Bb

Cold tired,

F

and dry. lost.
way:
feels
like
I'm
fall
-
-
-
-

B♭(add2)

B♭

F

C/E

ing,
los
far
ing
out
my
way.
sight.

Dm

Cold,

Cold,

Gm

dry.
drunk.
Cold Cold and and

dry, drunk.

Bb

F

C/E

Dm

Bbmaj7#11

Bbmaj7#11

Dm
Grace Kelly
Lollipop
My Interpretation
Love Today
Relax (Take it Easy)
Ring Ring
Any Other World
Billy Brown
Big Girl (you Are Beautiful)
Stock in the Middle
Erase
Happy Ending
Over My Shoulder